

# [35] Dancing

POSITION

	1	5
R.H.	A — E	
L.H.	D — A	
	5	1



*Crescendo* (*cresc.*) : gradually growing louder.

*Diminuendo* (*dim.*) : gradually growing softer.

**SHORT SLUR** ( ). This touch involves *style* in performance. After playing the first note of the figure, the second, which comes at the end of the Slur and is marked with a dot, is played just as the hand is lifted from the Keyboard.

DIFFERENT POSITIONS  
FOR EACH HAND  
(Key of D Major)



# POSITION

1 5  
B $\flat$  — F  
5 1

## [36] Theme

From Waltz by Franz Schubert

Building the Scale of B-flat Major by Tetrachords will show that it includes two flats, B-flat and E-flat. These two flats appear in the Key Signature.

### The B-Flat Major Scale

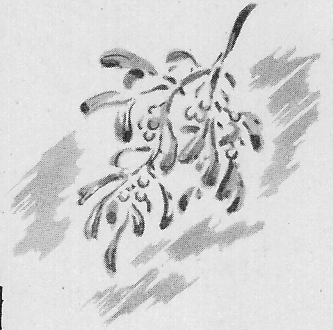
### KEY OF B-FLAT MAJOR

The Dotted-Quarter-Note (  $\text{♩}.$  ) Count: 1 2 3 is equal in value to a Quarter Note tied to an Eighth Note.

A Dot increases the value of a note by half.



# [37] *An Old Tune*



1.

2.

3.

4.

## SIX-EIGHT METER

TO THE TEACHER: The way in which the melody on this page is developed shows clearly the rhythm of quick  $\frac{6}{8}$  meter, where there are two swings to a measure. "An Old Tune" and the selections on pages 42 and 43 include the more usual rhythms of this type of  $\frac{6}{8}$  meter. They are presented in a manner so simple and

easily grasped by the Pupil that counting of relative note values is reduced to a minimum. Indeed, at this stage of the Pupil's progress, experience in feeling and playing the rhythmic swing of this meter is far better training than computing note values.

# POSITION

R.H.  $\begin{cases} 1 & 5 \\ G & - & D \\ A & - & E \end{cases}$

L.H.  $\begin{cases} G & - & D \\ A & - & E \\ 5 & & 1 \end{cases}$

## [38] The Bear Went Over the Mountain

(We Won't Go Home Till Morning)

Modern Adaptation of an Old Crusaders Song

\*Shift of Hand Positions occurs where this sign appears.

### SHIFT OF HAND POSITIONS

(Key of G Major)

Da Capo, D.C.: from the beginning

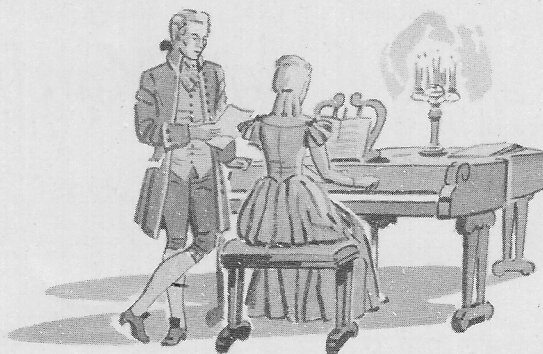
Fine (fee-nay): the end

D.C. al Fine: go back to the beginning and play to the end.

In this composition one count is represented in the following different ways:

$\begin{matrix} 6 \\ 8 \end{matrix} \begin{pmatrix} 2 \\ \cdot \end{pmatrix}$





## [39] Air

Melody by Paisiello used by Ludwig van Beethoven

POSITION

R.H.	1	5
	A —	E
	B —	F#
L.H.	A —	E
	5	1

*(Left hand smoothly throughout)*

Handwritten annotations above the staff: A, E7, A, 5, 3, 1, 5, 2, 1, 5, 3, 1, 5, 3, 1, 5, 4, 2.

Handwritten annotations below the staff: 5, 3, 1, 5, 2, 1, 5, 2, 1, 5, 3, 1, 5, 4, 2.

Handwritten annotations above the staff: A, D, E7, E7, A, Bm7.

Handwritten annotations below the staff: 5, 3, 1, 5, 2, 1, 5, 2, 1, 5, 3, 1, 5, 4, 2.

Handwritten annotations above the staff: A, A, D, A.

Handwritten annotations below the staff: 5, 3, 1, 2, 3, 1, 2, 1, 3, 5.

A - Tonic  
E - Dominant  
D - Subdominant  
Bm for color

\*Indicates shift of hand position.

### SHIFT OF HAND POSITION (Key of A Major)

R.H. 1 2 3 4 5  
A B C# D E

R.H. shifts position 1 2 3 4 5  
B C# D E F#

(A - E) (B - F#)

L.H. 5 4 3 2 1

### THE SUB-DOMINANT CHORD

Broken

I IV V7 I

Blocked

I IV V7 I

Tonic Sub-Dominant Dominant-seventh Tonic

E7  
F# B D

# POSITION

1 5  
E $\flat$  — B $\flat$   
5 1

## [40] Marching

Tempo di Marcia

Building the Scale of E-flat Major by Tetrachords will show that it includes three flats, B-flat, E-flat, and A-flat. These three flats appear in the Key Signature.

### The E-flat Major Scale

### KEY OF E-FLAT MAJOR

*Ottava* (8va): to be played an octave higher than written. This is to continue as far as the dots appear. The sign affects only the staff over which it is placed, and does not affect the other staff. Sometimes the sign appears below the staff, and then it means to play an octave lower.



# [41] Christmas Song

Play the chords precisely together. Lift hands exactly the same height, and use down-arm stroke.

German Folk Song

The musical score is written for piano in common time (C). It consists of five systems of music, each with a treble and bass staff. The key signature has one flat (Bb). The score includes various chords and fingerings indicated by numbers 1-5. Handwritten annotations above the staves include: F, F, C7, F, German Folk Song, F, C7, F, C, Gm, D, B, F, C7, F, Coda, F, F, F, F, F. The score ends with a double bar line and repeat dots.

The Time Signature: C, sometimes is used instead of  $\frac{4}{4}$ , though both signatures mean the same thing. i.e., "four counts to a measure, each count the value of a quarter-note." Some people call this "common time," and use the C to remind them of the word "common."

CODA: a little addition at the close of a composition to bring it to a more satisfactory ending.



POSITION

R.H.  $\left\{ \begin{array}{l} 1 \\ G \end{array} \right. \begin{array}{l} 5 \\ D \end{array}$   
 $\left\{ \begin{array}{l} A \\ \end{array} \right. \begin{array}{l} E \end{array}$

L.H.  $\begin{array}{l} G \quad D \\ 5 \quad 1 \end{array}$

# [42] Jig

Fourth Recital Piece

Irish Folk Tune

**Lively**

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is G major (one sharp). The time signature is 6/8. The tempo is marked 'Lively'. The melody is primarily in the treble staff, while the bass staff provides harmonic accompaniment with chords and single notes. Fingerings and articulations are indicated by numbers (1-5) and asterisks (\*) above the notes. The piece concludes with a final chord in the bass staff.

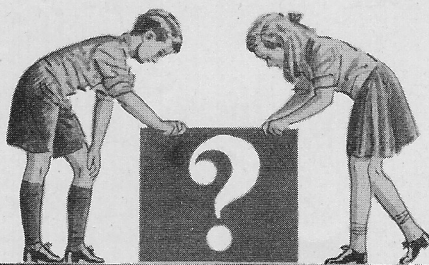


The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is one sharp (F#). The first system shows a melody in the treble and a drone accompaniment in the bass. The second system continues the melody and accompaniment. The third system introduces a shift of positions marked with an asterisk. The fourth system continues the melody and accompaniment. The fifth system is the Coda, which concludes the piece with a brief melody and accompaniment.

# STUDY POINTS IN THIS PIECE:

1. Rhythmical accuracy.
2. Shift of positions.

This is a lively dance tune which should be played brightly and with animation. Observe how the tune is first repeated an octave higher, then with a drone accompaniment, and finally as at the beginning. The piece closes with a brief Coda. Observe the Shift of Hand Positions, marked\*.



## Question Box IV

1. What does the word *staccato* mean? Answer: . . . . .
2. What does *sva* mean when it appears above the notes? Answer: . . . . .
3. Play the scale, upward and downward, in the keys of B-flat and E-flat.
4. Play the scale in other keys as called for by your Teacher.
5. Play the following little exercises in the order called for by your Teacher.

6. Explain the Meter Signature which appears in Question 5. Answer: . . . . .
7. MUSIC READING TEST. Learn this piece at home without help. Then play it for your Teacher.

COMMENTS BY THE TEACHER: (See page 9)

RATING BY THE  
TEACHER:





# For the Teacher

## LEARNING THE PIECES

1. *By Imitation.* A pupil comes to his first piano lesson eager to learn to play a piece. He must not be disappointed. But, since he cannot read notes, it is necessary to teach the early pieces by imitation. Because of his inability to use his fingers easily, he is likely at first to watch his hands rather than the notes. After he has learned the piece he may be asked to play it while looking at the notes, thus introducing an important factor in *music reading*, that of keeping the eyes on the notes instead of the hands. This is the first step in *eye training*.

2. *By reading the notes.* As the pupil gains in physical ease, and comes gradually to know the names of the notes and their keyboard locations, the teacher will encourage him to learn the pieces by reading instead of depending wholly on imitation.

MUSIC READING (See also "Learning the Pieces")

From the beginning this book makes music reading an essential part of learning the pieces. The pupil learns the names of the notes as they occur in the pieces, and the teacher should use every opportunity to help the pupil impress these notes and their keyboard locations on his mind. But this is only a part of the process of learning to read music. An equally important activity is training the eyes to observe the direction in which the notes progress (up or down) and whether they repeat or move by steps or skips. A third and no less important factor is the ability to make instant and correct rhythmic response to the note values and rhythmic figures. Clapping the note values while watching the notes as the teacher plays and counts is a valuable activity in this regard. (See "Counting time.")

## PLAYING FROM MEMORY

Suggestions for memorizing are given at some length in the Teacher's Text on page 10.

## PLAYING FOR THE PUPIL

In the earlier years of study it is most important for the pupil to hear in advance the piece he is about to study. He should have a good idea of the melody, rhythm and mood which he is to express, thereby enabling him to direct his practice along well understood and constructive lines.

## COUNTING TIME

Brief explanatory statements are made in the pupil's text about meter, and the names and values of notes and rests are given as they occur in the pieces. Clapping the note values while the teacher plays and counts is an excellent way to get the correct rhythm of a piece. This activity introduces the idea of counting and paves the way for later counting by the pupil himself. Counting while playing is not advisable for some time, as it preoccupies the pupil to such an extent that his playing is apt to become tense and unmusical. Seldom should this activity be started until toward the close of the first year of study.

## TECHNIQUE

1. *Avoid strain and tension.* Care has been taken to avoid strain and tension by keeping the technical problems well within the physical limitations of the pupil. The first pieces are simple melodies divided between the hands and played with a *legato* touch. These are followed by pieces consisting of two melodies, one for each hand, with contrasting note values. Each hand should be learned separately before playing hands together. (See Teacher's Text, page 6.)

2. *Types of Accompaniment.* Three types of left hand accompaniment to a right hand melody are given: *a.* broken chord accompaniment, *b.* waltz type of accompaniment, *c.* repeated chord accompaniment. To these may be added also the "short slur" (See p. 39.) These accompaniments should be played lightly without unnecessary motions of the hand or arm, while the melody should be played with a clear, singing tone. Such contrasting touches are not too difficult if sufficient practice is given to each hand separately.

3. *Other problems.* Other technical problems, such as Fingering, Hand Crossing, Finger Substitution, etc., are treated as needed in the pupil's text.

4. *Daily Dozen.* These exercises for the development of control need not delay going on to the next material, but when once started may be continued as daily drills as long as the teacher feels they are needed. Difficult spots in any piece may be made into a "Daily Dozen." Exercises correlated with pieces are especially effective because the pupil can see an

immediate reason for them. Pupils will cooperate in the matter of drills if they seem to have meaning and provided they do not become mere drudgery.

5. *Chords.* Two-Tone Chords are presented first as being easier for the inexperienced and not-too-strong hand of the pupil. Later, Three-Tone Chords are given in "broken" and "blocked" forms. The progression starting from the root position of the Tonic Chord is used because of the ease with which it can be played.

## KEYBOARD CHARTS

Whenever new hand positions are introduced, there is a Keyboard Chart, marked with finger numbers, by which the pupil finds the hand position. The notes corresponding to the keys to be used are shown on the staff. The pupil should be taught from the start to use these guides, as they give the immediate help needed and form a background for reading music.

## THE PUPIL'S TEXT

On each page a text for the pupil gives information and makes explanations helpful in learning the piece. The teacher will, of course, amplify this text according to the particular need of the class or individual pupil, and will refer again and again to any information or ideas which should become a part of the pupil's equipment. By these means the pupil will gradually come to understand the meanings of the symbols and materials he is using. The teacher should study the text with the pupil. Other devices, such as the "Warning Signals," etc., will attract and interest the pupil helpfully.

## THE MAJOR SCALE

This subject is introduced and treated in detail on page 20, and thereafter suggested in a number of different keys. The scale is at once related to pieces in order that the pupil may think of it as a melody and not merely a mechanical exercise. The pupil should be taught to play the scale with a singing tone and good hand-position. These are matters for gradual development rather than incessant drill.

## TRANSPPOSITION

Transposition is introduced on page 21, after the pupil has been shown how to build major scales. Thereafter the teacher should be on the alert for further opportunities for transposition. It is advisable, however, to transpose only those pieces which lend themselves very readily to a change of key.

## PLAYING MUSICALLY

Children should not be expected to play with an emotional feeling beyond their years, but they can play musically even from the beginning. They should be taught to play with good tone and with such expression as they are capable of feeling themselves. Thumping and racing through the pieces ought definitely to be discouraged. A pupil should be encouraged to listen critically to his own playing. The teacher may develop taste by illustrating the difference between musical and unmusical playing.

## THE QUESTION BOX

Several "Question Box" pages are designed to summarize and fix topics learned on preceding pages. This is done by means of questions, writing lessons, and reading tests. The comments and rating by the teacher (found at the bottom of the page) will enlist the interest of both the pupil and his parents. Pupils of this age are very fair minded, they value just criticism and have little respect for undeserved praise. But the greatest care should be taken to encourage rather than discourage their efforts.

## RECITAL PIECES

This caption naturally gives the pieces so indicated a special dignity, but it is not intended to convey the impression that other pieces in the book are less worthy of public performance. Many of the other pieces are also good recital material and the teacher should have no difficulty in giving them the dignity they deserve. The "Recital Pieces" have been spaced throughout the book somewhat in the nature of summary material and partly also as something toward which to work. Most of them include some more advanced problems which must be taught by imitation and which are designed to provide background experience that later becomes the subject for specific instruction. A limited amount of such forward-looking material is stimulating and encouraging to the pupil.



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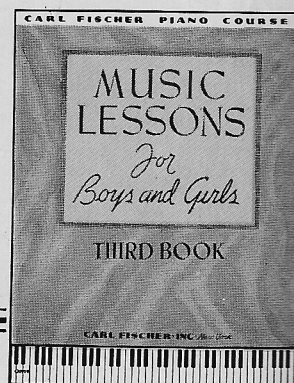
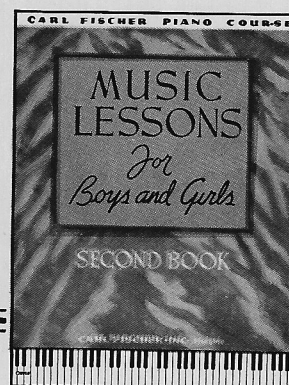
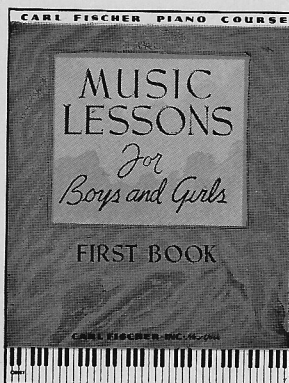


## MUSIC PLAY FOR LITTLE FOLKS

BOOK ONE

BOOK TWO

For children approximately six to eight years old. These books are specifically prepared for the mental, physical, and musical capacities of little children. They emphasize gradual progression from strong to weak muscles. A variety of musical experience is included to insure gradual, natural progress in piano playing, rhythmic activities and ear training. Book One gives a reading background which in Book Two becomes actual music reading.



## MUSIC LESSONS FOR BOYS AND GIRLS

FIRST BOOK

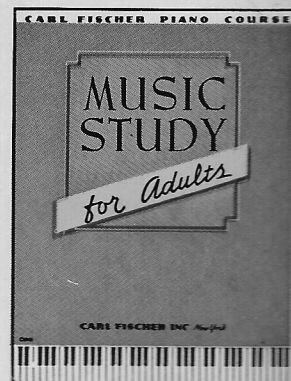
SECOND BOOK

THIRD BOOK

For pupils approximately nine to thirteen years old. May be used with beginners or may follow Music Play for Little Folks. In the latter case, the First Book becomes both a survey of what has gone before and an introduction to procedures appropriate for pupils of this age. The play spirit is superseded by the learning attitude. When used as a beginner's book, the approach is interesting and appealing because the music material is both artistic and practical and because the manner of presentation is new and original.

## MUSIC STUDY FOR ADULTS

For students of high school age and older, for whom the methods of presentation should be the same. Every phase of musical training is included: music reading, technical development, ear training, keyboard harmony, transposition, form, and the building of a repertoire. For the most part well known selections have been used, since for most people, especially adults, the playing of familiar music provides the deepest satisfaction.





# The Irish Washerwoman

Handwritten notes above staff: 4 2 2 \* 1 1 3 5 4 3

Musical notation for measures 1-4. Treble clef, key of D major (F#), 6/8 time. Bass clef accompaniment with chords G, Am, and D. Measure 1 has a whole rest in the bass.

Handwritten notes above staff: 2 \* 1 1

5

Musical notation for measures 5-8. Treble clef, key of D major (F#), 6/8 time. Bass clef accompaniment with chords G, Am, D, and G. Measure 8 ends with a double bar line.

Handwritten notes above staff: 4 4 \* 5 4 3 2 2 4 3 2

9

Musical notation for measures 9-13. Treble clef, key of D major (F#), 6/8 time. Bass clef accompaniment with chords G, D, and D. Measure 9 has a whole rest in the bass.

Handwritten notes above staff: \* 4 3 4 2 5 4 1 2 3 4

14

Musical notation for measures 14-18. Treble clef, key of D major (F#), 6/8 time. Bass clef accompaniment with chords C, G, Am, D, G, and G. Measures 14-15 have a whole rest in the bass. Measures 16-18 are marked with first and second endings.

IV I IV I

D - Dominant  
 C - Subdominant  
 Am